

MAQAM ANTHOLOGY

Compiled by Jonathan Gemmill



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BASHRAF AJAM

NURI HALİL POYRAZ

USUL: FRENKIN

§ 1. HANE/TESLIM

12/4

3

2. HANE

5

7

3. HANE

9

11

SENGIN SEMAI ♩ = 144

4. HANE

13

17

SEMAI ♩ = 192

21

27

(SON)

AJAM SIRTO

MURERREM ARINCI

1.

5

9 TESLIM

13 (SON)

17

22 1. 2.

27 3.

31

35

SHAWQ AFZA SEMAI

ADAM SAHIN

USUL: AKSAK SEMAI ♩ = 160

10/8

3

5

7

9

11

13

15

17

20

23

TESLİM

2. HANE

3. HANE

4. HANE

YURUK SEMAI

(SON)

SAMAI AJAM KURDI

USUL : AKSAK SEMAI ♪ = 126

CEVDET CAGLA

1. HANE



3

§ TESLİM



7

(SON)

2. HANE



11

3. HANE



19

SURJINA ♪=270

4. HANE



AZIZA

MOHAMMED ABDEL WAHAB

MAQSUM

4

1.

8 2. Malfuf

14 BAMB MASRI

18

22

26 1.

30 2.

34 Malfuf

40 BAMB MASRI

44



FINE

FARAHFAZA SON PESREV / SON YURUK SEMAI

USUL: DUYEK

ZEKI MEMHED AGA



SON YURUK SEMAI

(SON)

33 YURUK SEMAI



(SON)

BASRAF FARAHFAZA

ISMAIL HAKKI

1. HANE

5

9

13

16

18

21

25

29

33

TESLİM

(SON)

2. HANE

3. HANE



4. HANE



SAMAI FARAHFAZA

USUL: AKSAK SEMAI ♩ = 160

SHARIF MUHIDDIN HAYDAR

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat). The time signature is 10/8, indicated by a '10' over the staff and an '8' below it. The tempo is marked as 160 beats per minute. The score consists of nine staves of music, with measure numbers 3, 5, 8, 10, 12, 14, 17, 20, and 22 placed at the beginning of their respective staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Specific performance instructions are provided: 'TESLIM' at measure 5, '2. HANE' at measure 10, '3. HANE' at measure 14, and '4. HANE YURUK SEMAI' at measure 22. The score also includes repeat signs, first and second endings at measure 8, and trill ornaments (marked with a stylized 'S' symbol) at measures 12, 20, and 26. The piece concludes with a final double bar line at measure 26.

3

5 TESLIM

8 1. 2. (SON)

10 2. HANE

12

14 3. HANE

17

20

22 4. HANE YURUK SEMAI

26

FARAHFAZA SARKI

SEYRETMEK ICIN SEYRINI EY RUHI REVANNNIM

USUL : SENGİN SEMAİ

ISAK VARON

The musical score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 6/4. The score consists of nine measures, each starting with a measure number (3, 5, 7, 9, 11, 13, 15, 17) and ending with a repeat sign. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. There are several repeat signs (double bar lines with dots) and first/second endings (marked 1. and 2.) throughout the piece. The score is written in a style typical of traditional Turkish music notation.

LAMMA BADA YATATHANNA/FARAHFAZA EVFER

ANON / DEDE EFENDI

1.

3

6

8

11

FARAHFAZA EVFER

EVFER

14

16

18

21

24

26

28

(FINE)

(SON)

LONGA FARAHFAZA

NIM SOFYAN 1. HANE

R.IYAD SUNBATI

1. HANE

7

12 TESLIM

17

22 1. 2. (SON)

27 2. HANE 3

32 3

37

41 3. HANE

46

51 4. HANE SEMAI 1. 2.

SULTANI YEGAH SAZ ESERLI

USUL FIHRISTLI

FERIT SIDAL

1. NIM SOFYAN ♩ = 80



7



14



21



27



TESLIM

33 AKSAK SEMAI ♩ = 120



35



37 2. SEMAI ♩ = 155



45



53



61



69 **3.** TURK AKSAGI ♩=140

73



77



81



85



89

93 **4.** YURUK SEMAI ♩=120

96



99



103



106



109 [5.] DEVR-I HINDI ♩=140



113



117



121



125 [6.] MUSEMEN ♩=128



129



133



137



141 [7.] AKSAK ♩= 216



143



146



149 EVFER ♪=252



153



157 ONYAK ♪=144



161



165 RAKS AKSAK ♪= 262



169



173 JURJINA ♪=240



176



179



182

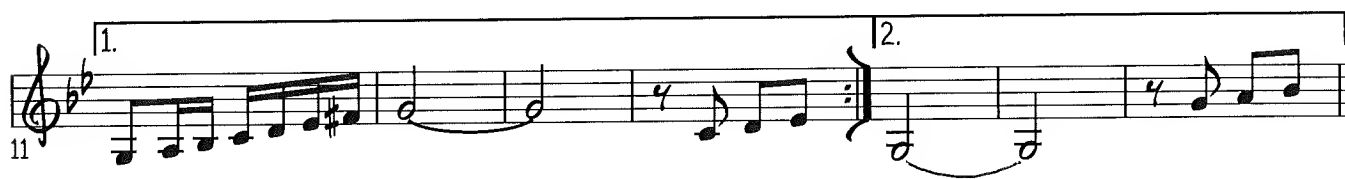


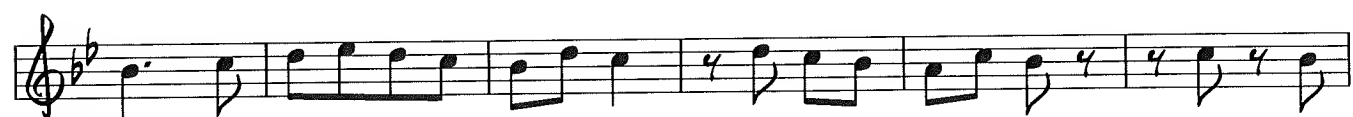
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TSARKA

(Nahawand on G.) RABII ABDO KHALIL





QASQISS WARAQ

ZIAD RAHBANI

1

5

9

13

17

21

25

29

33

37

FINE

SHADDARABAN SEMAI

TANBURI CEMIL BEY

AKSAK SEMAI ♪ = 112



3. HANE



YURUK SEMAI $\text{♩} = 192$
4. HANE



JURJINA KURDI

(On G)

J. GEMMILL

USUL (RHYTHM): JURJINA

10
8

3

3

4

7

TESLIM (REFRAIN)

10

2.

13

16

3.

19

22

4.

25

28

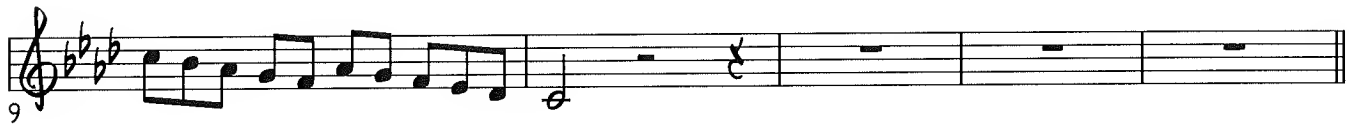
FINE

ZIRYAB

USUL: SURJINA

RABIH ABDO KHALIL

(Lami, on G)



SAMAI KURDI

USUL: AKSAR SEMAI ♩ = 120

AYDIN ORAN

1. HANE



TESLİM



2. HANE

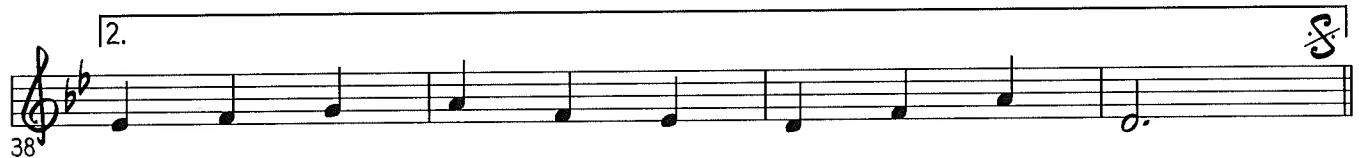


3. HANE



SEMAI ♩ = 120

4. HANE



MIN MAQAM KURD

MARCEL KHALIFE

ANDANTINO



FINE

SAMAI LAMI

ABDEL WAHAB BILAL

USUL: AKSAK SEMAI ♩ = 120



HIJAZ KAR KURD SARKI

SEN GOZLERINE NES'E VEREN BIR CICEK OLSAM

(On D.)

A. REFİK ALTINAY / MİSİRLİ İBRAHİM EFENDİ

USUL: SEMAI

11

19

23

31

39

47

55

63

67

75

83

(SON)

SAMAI HIJAZ KAR KURD

USUL: AKSAK SEMAI ♪ = 104

KEMANI TATYOS EFENDI

(On D)

10/8

3

TESLİM

5

7

1. 2.

2. HANE

3. HANE

4. HANE

SEMAI

3

9

13

HIJAZ KAR KURD SIRTO

USUL: SOFYAN

KEMANI SEBUH
(on D.)



BADHRA

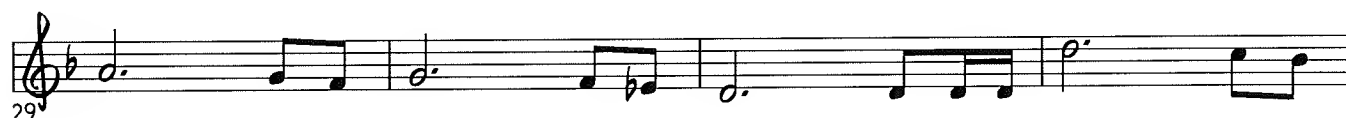
♩ = 135

ANOUAR BRAHEM

1.



2. ALTO ENTERS



SAMAI HIJAZ

HAYATİ KANDAZ

USUL: ARSAK SEMAI ♩ = 150

The musical score for SAMAI HIJAZ is written in staff notation with a key signature of one sharp (F#) and one flat (Bb). The tempo is marked as 150 beats per minute (♩ = 150). The score is divided into two main sections: ARSAK SEMAI and YURUK SEMAI.

ARSAK SEMAI (♩ = 150):

- Line 1: 10/8 time signature, 10 measures.
- Line 2: 3 measures, first ending (1.), second ending (2.).
- Line 3: 8 measures, TESLİM (Tesslim) marking.
- Line 4: 1. ending, 2. ending, 3. ending, 4. ending, 3 measures, KARAR (Karar) marking, (SON) (End).
- Line 5: 2. HANE (Hane) marking, 8 measures.
- Line 6: 1. ending, 2. ending, 10 measures.
- Line 7: 3. HANE (Hane) marking, 10 measures.
- Line 8: 1. ending, 2. ending, 6/8 time signature, 8 measures.

YURUK SEMAI (♩ = 144):

- Line 9: 4. HANE (Hane) marking, 6/8 time signature, 8 measures.
- Line 10: 8 measures.
- Line 11: 1. ending, 3 measures, 2. ending, 8 measures.

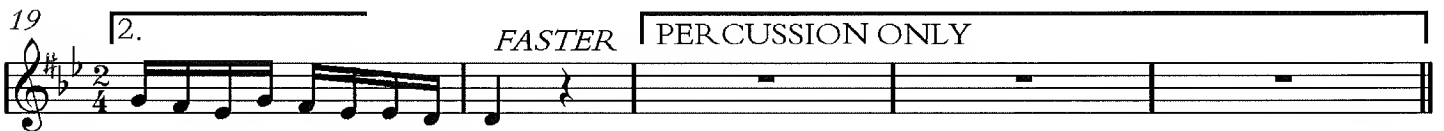
ZEINA

MOHAMMED ABDEL WAHAB

INTRO



5 MASMUDI SAGHIR



D.S AL FINE

HIJAZ MEDHAL/HIJAZ OYUN HAVASI

ALADDIN YAVASJA / MUZAFFAR ILKAR

USUL: SOFYAN ♪ = 96

DEVIR-I TURAN ♩=280

HIJAZ OYUN HAVASI

(SON)

(SON)

HIJAZ OYUN HAVASI

USUL: DEVR-I TURAN

ANON.

The musical score for "Hıjaz Oyun Havası" is written in a single melodic line on a treble clef staff. The key signature is one sharp (F#) and one flat (Bb), and the time signature is 7/8. The score consists of ten staves of music, with measures numbered 1 through 20. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. There are several repeat signs and first/second endings throughout the piece. The first ending appears at measures 10-11 and 18-19, and the second ending appears at measures 12-13 and 20-21. The piece concludes with a final double bar line at measure 21.

RAKS AL JAMAL

ALLGRETTO

FARID EL ATRACHE



QIT BIT TARAF / MERR BIYA / KADDOUKA AL MAYAS

SEMAI ♯ (HIJAZ)

ABDALLAH AL- FARAJ



9



17



FINE

YURUK SEMAI

MERR BIYA

IRAQI TRAD'

25



29



3.3



37



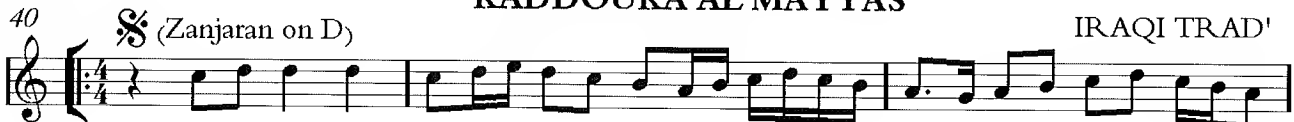
FINE

WAHDA

KADDOUKA AL MAYYAS

IRAQI TRAD'

40



43



46



FINE

HOMAYUN PIECES (PERSIAN)

KERESME

PERSIAN TRAD'

1.



5

9

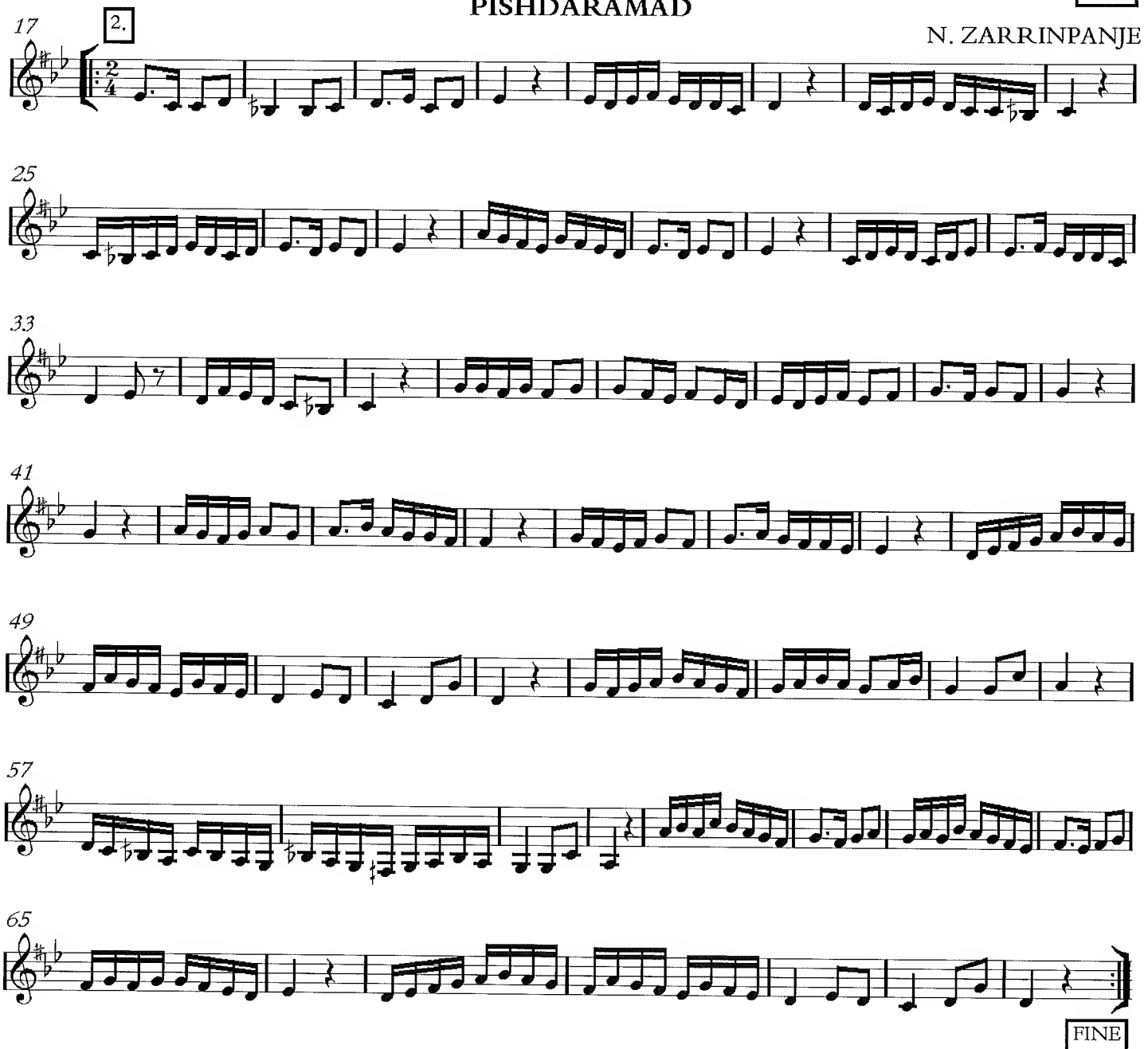
13

Musical notation for Keresme, measures 1-13. The piece is in 6/4 time, key of B-flat major. It begins with a first ending bracket over measures 1-4. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves.

PISHDARAMAD

N. ZARRINPANJE

2.



17

25

33

41

49

57

65

FINE

Musical notation for Pishdaramad, measures 17-65. The piece is in 2/4 time, key of B-flat major. It begins with a second ending bracket over measures 17-20. Measure numbers 17, 25, 33, 41, 49, 57, and 65 are indicated at the start of their respective staves. The piece concludes with a 'FINE' box at the end of measure 65.

SAMAI HIJAZ HOMAYUN

USUL: AKSAK SEMAI

LAVTACI ANDON

3

5 TESLIM

7 (SON)

9 2. HANE

11

13 3. HANE

15

17 4. HANE
YURUK SEMAI

21

1. 2.

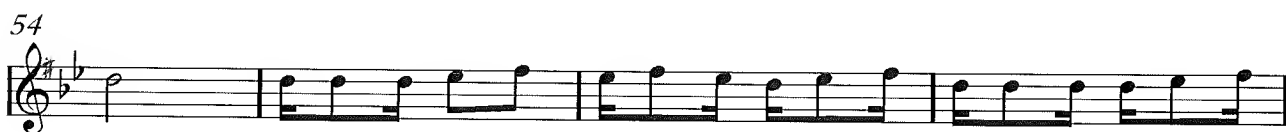
HIJAZ HOMAYUN FANTAZI

NIM SOFYAN 1. *ANDANTE - LARGO*

TEMEL SUKRU DOGRU

The musical score is written for a single melodic line in treble clef. The key signature consists of one sharp (F#) and one flat (Bb), and the time signature is 2/4. The tempo is marked 'ANDANTE - LARGO'. The score is divided into measures, with measure numbers 5, 9, 14, 19, 23, 27, 31, 35, and 40 indicated at the beginning of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and triplets. The piece concludes with a double bar line at the end of measure 41.

2

45 2.  *ALLEGRO*

HIJAZ DIWAN INTERLUDES AND INTRO'S

NIM SOFYAN 1.

IRAQI TRAD'



2.

10 NIM SOFYAN



3.

31 WAHDA



4.

39 WAHDA



5.

44 WAHDA



FINE

HIJAZ DIWAN/UZZAL DULAB'S

J.GEMMILL / BESTEKARI MECHUL

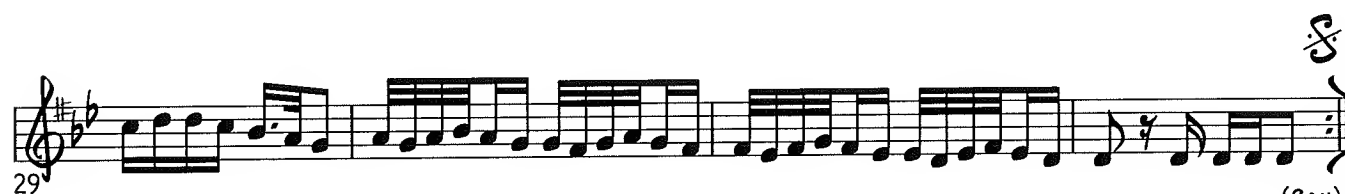
USUL: YURUK SEMAI



(SON)

NIM SOFYAN

HIJAZ UZZAL DULAB



(SON)

KHATWAT HABIBI

(Hijaz).

MOHAMED ABDEL WAHAB

SHEFTETELLI Malfuf

6 Masmudi Saghir

11 Maqsum

16 Malfuf

21 Masmudi Saghir

25

29 Malfuf

33 Masmudi Saghir Malfuf (50% faster)

39

44

49

53 Masmudi Saghir FINE

SHARQIYA

MARCEL KHALIFE

[illegible]

SAMAI SHANAZ

SULTAN MAHMUD 1

USUL: AKSAR SEMAI ♩ = 120

10/8

3

TESLIM

5

7

(SON)

2. HANE

9

11

3. HANE

13

15

SEMAI ♩=96

4. HANE

17

21

25

3/4

SAMAI SHANAZ

USUL: AKSAR SEMAI ♪ = 120

NIKOLAKI "KEMENCECI"

10 8

3 TESLIM

5

7 (SON)

2. HANE

9

11

3. HANE

13

15 18 8

♪=288 4. HANE

17 8

19

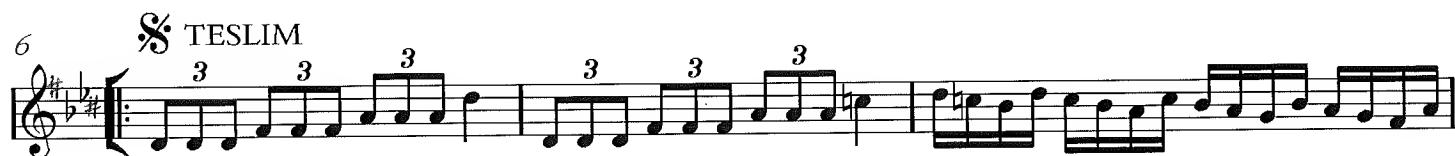
21

23

LONGA SHANAZ

USUL: SOFYAN ♩ = 96

ADHAM EFENDI



SAMAI DUGAH

USUL : ARSAK SEMAI ♩ = 120

NEYZEN YUSUF PASA

10

3

TESLİM

6

8

2. HANE

10

13

3. HANE

15

18

YURUK SEMAI ♩=96

4. HANE

20

22

24

26

(Son)

SAMAI DUGAH

USUL: AKSAK SEMAI

SHARIF MUHIDDIN HAYDAR

3

5 TESLIM

7 (SON)

9 2. HANE

11

13 3. HANE

15

17 4. HANE
YURUK SEMAI

23

27

IRAQI INTERLUDES

YURUK SEMAI 1.

AFRAQHOM BIGANI

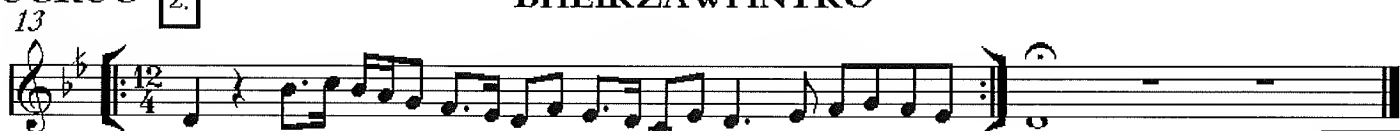
IRAQI TRAD'



FINE

YUGRUG 2.

BHEIRZAWI INTRO'



FINE

SENGIN SEMAI 3.

BHEIRZAWI INTERLUDE



FINE

YURUK SEMAI 4. (BAYATI)

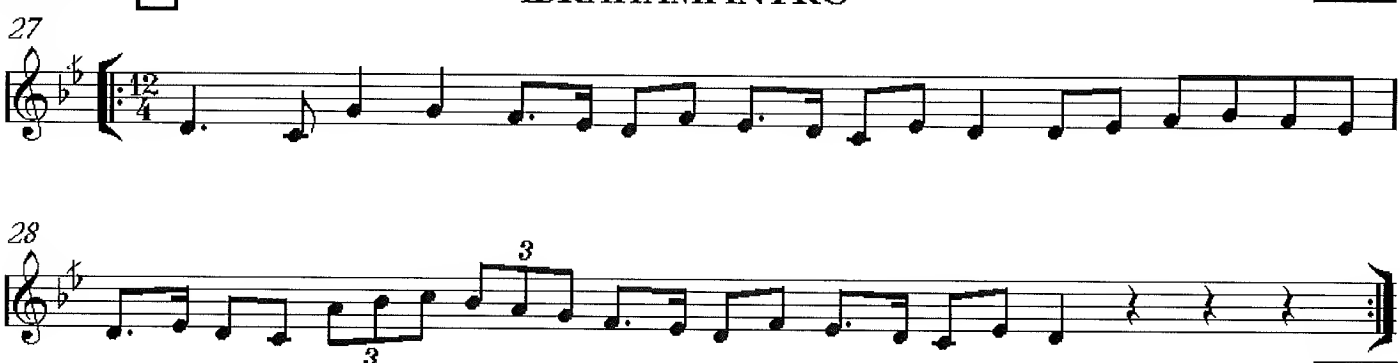
YA DESHR ALLAH



FINE

YUGRUG 5.

IBRAHAMI INTRO'



FINE

BASHRAF BAYATI (NIYAZ)

USUL: DOYER ♪ = 128

SULEYMAN ERGUNER

1. HANE



TESLİM



(SON)

2. HANE



TESLİM



TESLİM

SAMAI BAYATI

ANON (QADIM)

USUL: AKSAK SEMAI

1. HANE



TESLİM



2. HANE



3. HANE



4. HANE



SAMAI BAYATI

USUL: ARSAK SEMAI

İBRAHİM AL ARYAN



YURUK SEMAI



ISFAHAN SAZ SEMAI

USUL: AKSAK SEMAI ♪ = 120

FARABI (3.)

10/8

3 TESLİM

5 (SON)

7 2. HANE

9

11 3. HANE

13

15

17 YURUK SEMAI

19 4. HANE

24

SAMAI USSAK

USUL : ARSAK SEMAI ♩ = 112

NEYZEN AZİZ DEDE

3

3

TESLİM

5

7

(SON)

2. HANE

9

11

3. HANE

13

15

YURUK SEMAI

4. HANE

17

19

SAMAI USSAK

USUL; AKSAK SEMAI

SHARIF MUHIDDIN HAYDAR

3

5 TESLIM

7 1. 2. (SON)

10 2. HANE

12

14 3. HANE

16

18 4. HANE YURUK SEMAI

22

26

USSAK SIRTO / ZEYBEK

HUSNU USTUN / ISMAIL HAKKI BEY

USUL: DEVR-I TURAN ♩ = 308



USSAK ZEYBEK

AKSAR ♩ = 108



KUWAITI MUSIC

Ahmed Baqer



The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign. Above the first measure of the repeat is a section symbol (§). Below the first measure are two first endings, labeled '1.' and '2.'. The melody consists of eighth and sixteenth notes, with a final measure containing a sixteenth-note triplet.

4

The 4th staff of music is in treble clef with a key signature of two flats (Bb and Eb). It contains 14 measures of music. The first measure has a whole note G4. The second measure has a whole note F4. The third measure has a whole note E4. The fourth measure has a whole note D4. The fifth measure has a whole note C4. The sixth measure has a whole note B3. The seventh measure has a whole note A3. The eighth measure has a whole note G3. The ninth measure has a whole note F3. The tenth measure has a whole note E3. The eleventh measure has a whole note D3. The twelfth measure has a whole note C3. The thirteenth measure has a whole note B2. The fourteenth measure has a whole note A2. The staff ends with a double bar line and a box containing the word "FINE".

7



9

Musical notation for measure 9, featuring a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes, ending with a repeat sign.

11



13

A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of eighth notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a quarter rest, then G4, F4, E4, D4, C4, B-flat3, A3, G3.

15



15

NEVA PESREV

TANBURI CEMIL BEY

USUL: DEVR-I KEBİR ♩ = 76



2. HANE

[illegible]

13

Measures 16-19 of the piece. Measure 16 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. Measure 17 continues with a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. Measure 18 features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. Measure 19 concludes with a quarter note E6, a quarter note F6, a quarter note G6, and a final quarter note A6, followed by a double bar line and a repeat sign.

3. HANE

[illegible]

28

The first staff of music, measures 28-31. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on G4, moves to A4, then B-flat4, and continues with eighth and quarter notes. Measure 29 features a half note G4. Measure 30 has a half note F4. Measure 31 ends with a quarter note E-flat4.



BASHRAF QARJIGAR

AKIN OZKAN

USUL: FRENKIN ♩ = 100

12/4

3

5

7

9

11

13

15

17

19

TESLİM

2. HANE

3. HANE

4. HANE

(SON)

SELANIK OYUN HAVASI/QARJIGAR LONGA

USUL: EVFER ♪ = 85

CAVIT DERİNGOL / AYDIN ORAN

TESLİM



SOFYAN $\text{♩} = 120$ ♩ QARJIGAR LONGA



27

Musical notation for measures 27-32. The notation continues with eighth-note triplets and concludes with a double bar line and repeat dots.

The first staff of music is written in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes) and a final double bar line with repeat dots.

QARIJAR ARANAGMES

INSTRUMENTAL INTERLUDES

USUL : ARSAK

1.

3

5

7

10

12

14

2.

17

21

1.

2.

3.

24

28

4/4

SOFYAN 4.



NIM SOFYAN



AKSAK



NIM SOFYAN



TURK AKSAGI

8.

7

13

17

23

29

33

39

45

51

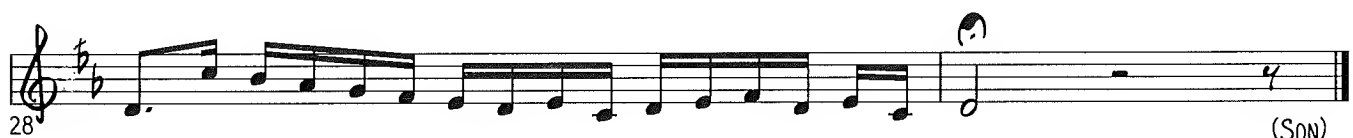
59

Detailed description: The musical score is written for a single melodic line in 5/8 time. The key signature has one flat (B-flat). The notation includes eighth and sixteenth notes, often beamed together. Measure numbers are placed at the beginning of each staff: 7, 13, 17, 23, 29, 33, 39, 45, 51, and 59. The piece concludes with a double bar line at the end of the final staff.

DEVIR-1 HINDI



AKSAR



GULIZAR SARKI

NAZILI NAZILI SEKIP GIDER

DEDE EFENDI

USUL: ARSAK

The musical score is written in 9/8 time, indicated by the 9 over 8 time signature at the beginning. The key signature has two flats (B-flat and E-flat). The score consists of 11 staves of music. The first staff starts with a treble clef and a key signature of two flats. The music is written in a single melodic line. The staves are numbered 3, 5, 9, 13, 17, 21, 25, 29, 34, 39, and 43, indicating the measure numbers. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the 11th staff is marked with a double bar line and the word "(SON)" in parentheses.

BASHRAF GULIZAR

USUL: HAFIF

TANBURI ISAR

♩=96



2. HANE



SON

GARDANIYE SUFI SONGS

1.

YUKUBZADE MEHMET EFEDNI/

USUL: SOFYAN

MILKI BEKADAN GELMISEM

YUNUS EMRE



4



7



2.

SEVERIM BEN SENI

10 SOFYAN $\text{♩} = 120$ YUNUS EMRE



14



18



SAMAI GARDANIYE

USUL : AKSAK SEMAI ♪ = 160

Dr. SUPHI EZGI

10/8

TESLIM

5

8

(SON)

2. HANE

10

3. HANE

14

4. HANE

18

5. HANE

23

16

SURJINA ♩=200

27

32

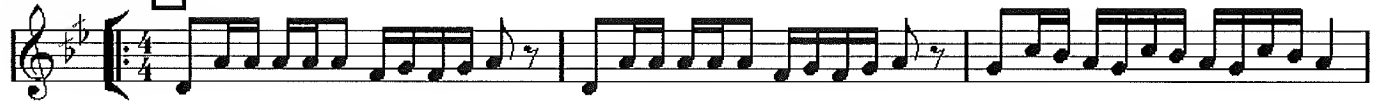
37

IRAQI INTERLUDES

ARWAH INTERLUDE

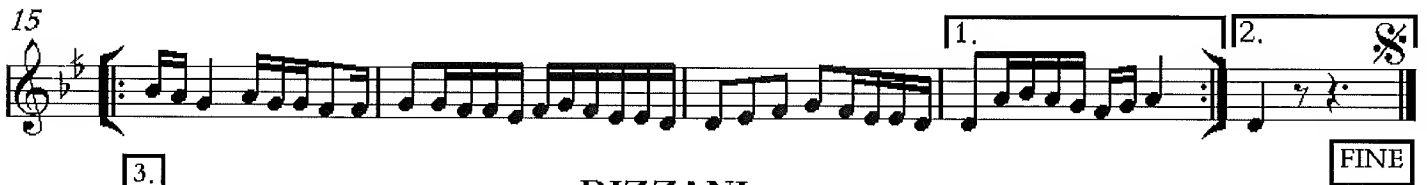
IRAQI TRAD'

WAHDA [1]



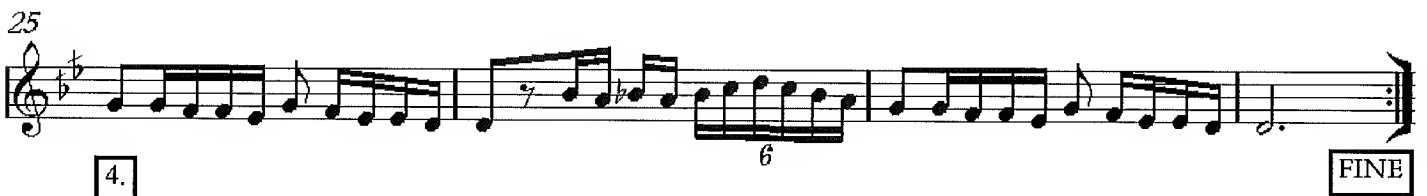
[2]
YURUK SEMAI

RABBAYTAK



[3]
YURUK SEMAI

DIZZANI



[4]
NIM SOFYAN

ORFA INTERLUDE

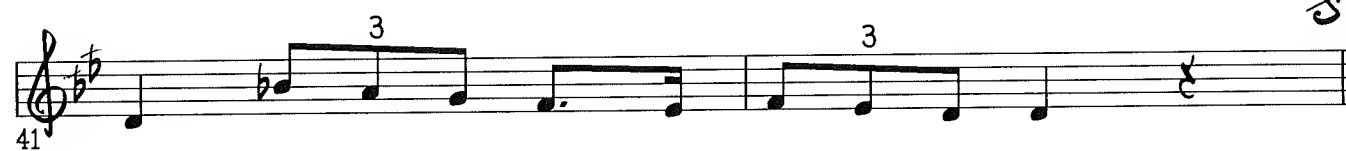


HUSEYNI SEMAI

USUL: AKSAK SEMAI ♪ = 112

TATYOS EFENDI

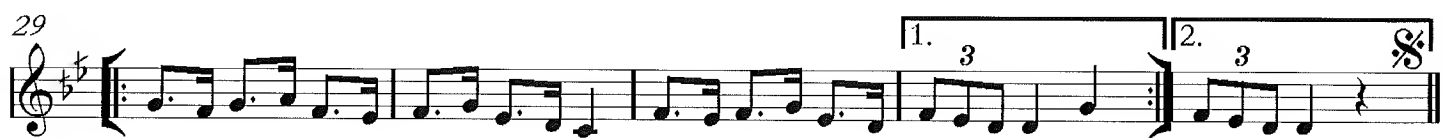
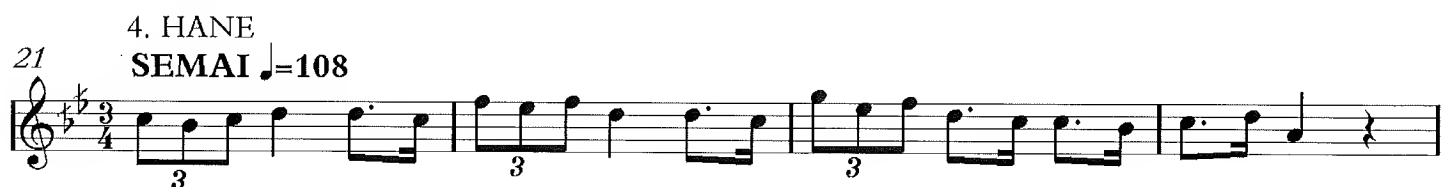
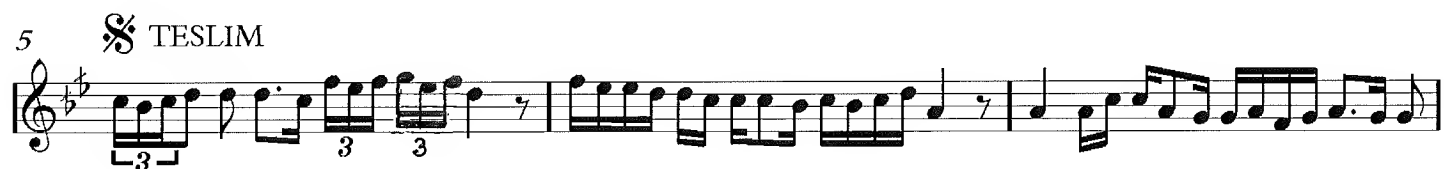
[illegible]



SAMAI HUSEYNI

JAMIL BASHIR

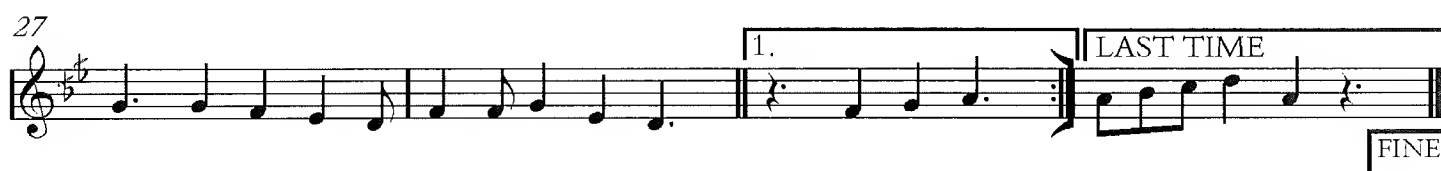
USUL: AKSAK SEMAI ♩ = 120



AYUHA AL'SAAKI (The Feast)

JURJINA

SALIM AL NUR





HUSEYNI SIRTO

USUL: NIM SOFYAN

$\text{♩} = 96$

TURAN YALCIN

2/4

1. HANE

5

9

TESLİM

13

17

1. 2.

(SON)

22

2. HANE

26

30

3. HANE

34

DEVİR-İ TURAN ♩ = 280

38

4. HANE

42

46

CEZEN KIZI / HUSEYNI ZEYBEK

TANBURI DJEMIL BEY / OSMAN PEHILVANDAN

NİM SOYFAN ♩ = 88

7

13

21

25

(SON)

AĞIR ARSAK ♩ = 72

HÜSEYİNİ ZEYBEK (SARI ZEYBEK)

33

35

37

39

41

(SON)

DUGAN EVİNDE (HUSEYİNİ OYUN HAVASI)

USUL: DEVR-I TURAN ♩ = 208

HUSEYİN SADETTİN AREL

7

13

18

24

31

37

43

49

53

57

(SON)

SAMAI MUHAYYER

USUL : AKSAR SEMAI

TANBURI DJEMIL BEY

1. HANE



TESLIM



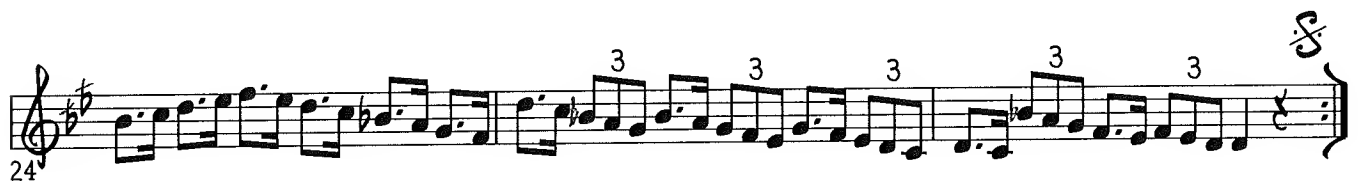
2. HANE



3. HANE



YURUK SEMAI



MUHAYYER KURDI SEMAI

AKSAK SEMAI ♪ = 108

SADI ISLAY

[illegible]

SAMAI SABA ZAMAZAMA

USUL: AKSAK SEMAI ♩ = 112

TANBURI ISAK

3

5

TESLIM

7

9

(SON)

2. HANE

11

13

15

3. HANE

17

19

21

SOFYAN  = 192

4. HANE

Handwritten musical notation for the first staff of the song. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E-flat4 (quarter), D4 (quarter), C4 (half). The staff ends with a double bar line and repeat dots. A small '7' is written below the first measure.

IRAQI INTERLUDES

IRAQI' TRAD

WAHDA 1. (SABA)

6



FINE

WAHDA 2. (SABA)

11



15



FINE

YUGRUG 3.

19

HADIDI INTERLUDE



FINE

YUGRUG 4.

21

HADIDI INTERLUDE 2



FINIT

SAMAH **5.**

23

MANSURI INTERLUDE



555

SAMAH 6.

24

MAN Suri INTERLUDE 2



YUGRUG 7.

25

MAN Suri Interlude 3



SAMAI SABA

USUL : ARSAK SEMAI ♩ = 120

NEYZEN SÜLLEYMAN ERGÜNER

3

5

7

10

12

14

16

18

20

22

26

TESLİM

1. 2.

(SON)

2. HANE

3. HANE

4. HANE

YURUK SEMAI

IBNIL BALAD

MOHAMMED ABDEL WAHAB

7

12

20

25

29

34

39

45

50

57

FINE

SABA SIRTO

TURAN YALCIN

USUL : NİM SOFYAN

5

3

3

9

TESLİM

13

2. HANE

17

21

DEVİR-I TÜRAN ♩=280

25

3. HANE

29

1.

2.

32

SABA OYUN HAVASI

USULU: EVFER ♩ = 80

ISMAIL DEMIRKIRAN



(SON)

TEMPO TAQSIM



SAMAI NISABUREK

USUL: AKSAK SEMAI $\text{♩} = 140$

KUCUK OSMAN BEY



20 3. HANE



23 YURUK SEMAI $\text{♩} = 96$



NAHAWAND SEMAI

(on D).

USUL: SENGİN SEMAI ♩ = 84

ERZURUMLU HASİB DEDE

TESLİM



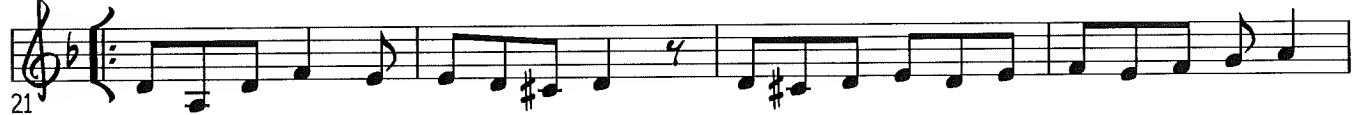
2. YURUK SEMAI



3.



4.



NAKRIZ LONGA

USUL: NIM SOFYAN ♩ = 92

TANBURI DJEMIL BEY

TESLIM

(On D).



(SON)

2.



3.



SAMAI FARAHNAK

CINUCEN TANRIKORUR

USUL: AKSAK SEMAI ♩ = 96

3

5

7

9

11

13

15

17

25

33

37

TESLİM

2. HANE

3. HANE

4. HANE

SEMAY ♩ = 144

YURUK SEMAY ♩ = 192

(SON)

SAMAI IRAQ

USUL : ARSAR SEMAI

SHARIF MUHYDDIN HAYDAR (TARGAN)

1. HANE



TESLIM



2. HANE



3. HANE



YURUK SEMAI

4. HANE



BASHRAF AWJ

USUL: AGIR DUYER ♩=72

AKIN OZKAN

1. HANE

3

5

TESLIM

7

(SON)

9

2. HANE

11

13

3. HANE

15

17

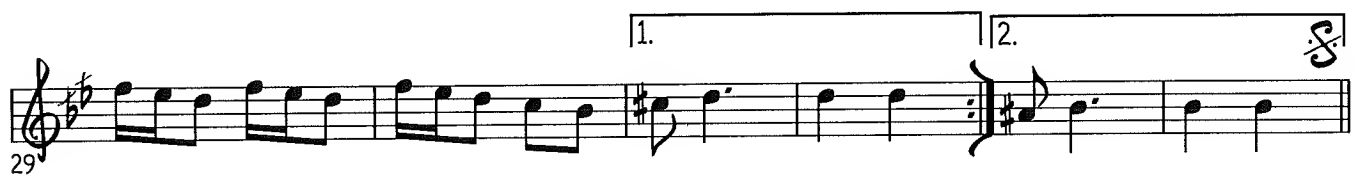
4. HANE

19

AWJ LONGA

NIM SOFYAN ♩ = 96

AYDIN ORAN



SAMAI AWJ ARA

UNAL NARCIN

USUL: ARSAK SEMAI

10/8

3

5

TESLIM

3

7

(SON)

2. HANE

9

11

3. HANE

13

15

16

10/16

17

4. HANE

10/16

21

SURJINA

1.

2.

SAMAI BASTANIKAR

TANBURI DJEMIL BEY

USUL: AKSAK SEMAI ♩ = 200



2. HANE



3. HANE



YURUK SEMAI ♩ = 144

4. HANE

1. INTRO

Handwritten musical notation for the first introduction. It is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody consists of two measures. The first measure contains a half note B-flat, a half note A, and a half note G, with a trill indicated by a vertical line with a dot above the A. The second measure contains a half note F, a half note E, and a half note D, with a trill indicated by a vertical line with a dot above the E.

1.

3

The first staff of music is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a first ending bracket labeled '1.' over the final measure. The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots. A '3' is written below the first measure, indicating a triplet.

[illegible]

LONGA FIRAQ

JAMIL BASHIR

ALLEGRO

5

mp *cresc.*

9

mf

13

19

24

29

33

cresc. *decrec.*

37

ff

43

p

48

mf

FINE

RAST INTERLUDES AND INTRO'S

WAHDA 1 §

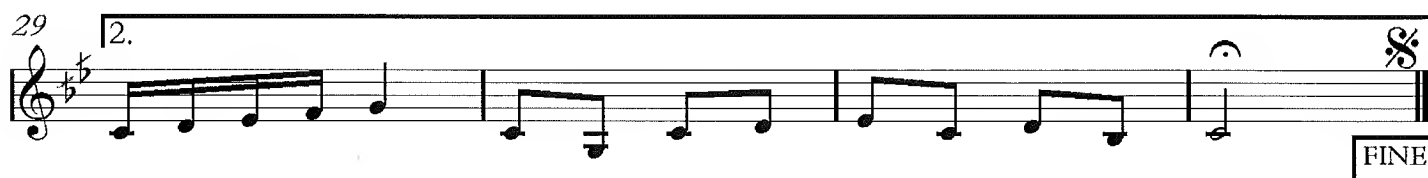
IRAQI TRAD'



WAHDA 2



NIM SOFYAN 3



BASHRAF RAST

USUL: SOFYAN

SAMI AL SHAWWA

1. HANE



(SON)

2. HANE



3. HANE



4. HANE



BASHRAF RAST

USUL: YURUK SEMAI

(MOHAMMED FARRI)



TESLIM



2.



3.



4.



RAST NAKIS BESTE

AMED NESİMİ SUBH DEM

USUL: DUYEK ♩ = 120

ABDUL QADIR MERAGI (1350-1435, AZERBAIJAN)

The musical score is written for a single melodic line on a treble clef staff in 8/8 time. The key signature has two sharps (F# and C#). The tempo is marked as 120 beats per minute. The score consists of seven staves of music. The first staff begins with a 'S' symbol above the staff. The second staff is marked with a '5' below the first measure. The third staff is marked with a '9' below the first measure and ends with the word '(SON)'. The fourth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fifth staff is marked with a '16' below the first measure. The sixth staff is marked with a '20' below the first measure. The seventh staff contains another first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The final staff is marked with a '25' below the first measure and ends with a 'S' symbol above the staff.

RAST KAR-I NATIK

DEDE EFENDI

USUL: YURUK SEMAI

6

12 **NAKRIZ**

17 **PANJGAH**

22 **MAHUR**

26

30 **NEVA**

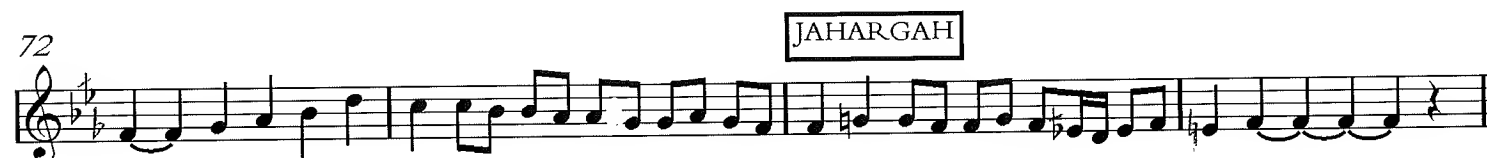
36

41 **USSAK**

46 **BAYATI, QARJIGAR**

50

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a 6/4 time signature. The score includes various musical notations such as eighth, quarter, and half notes, as well as rests and repeat signs. There are two first and second endings for the first, second, and fourth staves. The sections are labeled with box titles: NAKRIZ (measures 12-16), PANJGAH (measures 17-21), MAHUR (measures 22-25), NEVA (measures 30-35), USSAK (measures 41-45), and BAYATI, QARJIGAR (measures 46-50). The tempo is indicated as YURUK SEMAI.



106 SHANAZ

111 RAHAT EL AR WAH

116 BASTANIKAR

121 IRAQ

126 AWJ

130

134 RAST YURUK SEMAI

139

144

(SON)

SAMAI RAST

TATYOS EFENDI

USUL: ARSAK SEMAI ♩ = 112

3

5

7

9

11

13

16

19

21

24

27

TESLIM

2. HANE

3. HANE

YURUK SEMAI

4. HANE.

(SON)

SAMAI RAST

USUL : ARSAK SEMAI ♩ = 112

BENLI HASAN AGA

1. HANE

4

1. 2.

TESLİM

6

8 (SON)

2. HANE

1. 2.

3. HANE

1. 2.

4. HANE

1. 2.

SENGİN SEMAI

1. 2.

SAMAI RAST

JAMIL BASHIR

USUL: AKSAK SEMAI ♪=120

The musical score is written for a single melodic line in the key of B-flat major (two flats) and 10/8 time. The tempo is marked as ♪=120. The score consists of nine staves of music, each beginning with a measure number. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. A repeat sign with a double bar line is used at the end of the first staff. A section marked 'TESLIM' begins at measure 7, indicated by a double bar line and a repeat sign. The score concludes with a final double bar line and a repeat sign at the end of the ninth staff.

3

5

7 TESLIM

10

13 (SON)

16 2. HANE

18

20